AGO NEWSLETTER

EXTENSION SERVICES

ART GALLERY of ONTARIO REFERENCE LIBRARY REF CUB

VOLUME X / JULY 1990

1992-93 CONTACT EXHIBITION PROGRAM

The Art Gallery of Ontario Extension Services is pleased to introduce three new exhibitions for the 1992-93 CONTACT exhibition program. These exhibitions will commence circulation in September 1992 and are selected from the permanent collection of the Art Gallery of Ontario:

Henry Moore: Mother and Child Prints
Lovis Corinth: *Das ABC* Portfolio
Memories and Myths: Drawings by Janet Kigusiuq and Victoria Mamnguqsualuk

Similar to last year's CONTACT program, this series of exhibitions is being announced to allow a fifteen-month lead time to assist our clients in planning their exhibition programs. In order to secure your planned venue, please complete and return the enclosed *Booking Form/Exhibitions* to us today.

Organized for **provincial circulation** by the Art Gallery of Ontario. The exhibitions are transported by truck; all shipping arrangements are made by the Art Gallery of Ontario.

Henry Moore
(British, 1870-1986),
Mother and Child, 1976;
lithograph, 29.8 x 26.7 cm.
Gift of Henry Moore, 1978

HENRY MOORE: MOTHER AND CHILD PRINTS

"The subject Mother and Child is eternal and unending, with so many sculptural possibilities in it - a small form in relation to a big form protecting the small one, and so on."—Henry Moore

The mother and child, the reclining figure, and interior-exterior forms are major themes that recur in Moore's work and, of the three, the first was in many ways the most obsessive and personal. This small group of etchings and lithographs from the permanent collection of the Art Gallery of Ontario has been selected to show the extraordinary range of Moore's treatment of this primal relationship.

Moore's early sketchbooks of the 1920s attest to his interest in the mother-and-child theme, which, for more than sixty years of his working life, was the subject matter of many drawings, sculptures and prints. From the outset of his career, Moore discovered that: "I could turn every little scribble, blot or smudge into a Mother and Child...So that I was conditioned, as it were, to see it in everything."

Moore explored many of the psychological and emotional bonds between mother and child: mother nursing her child; mother and child at play; mother protecting and sheltering her child; the unborn child within the mother's womb. With the birth of his daughter, Mary, in 1946, this pervasive theme became highly personal. And, in the last decade of his life, his grandchildren were often the inspiration for a renewed interest in one of the most universal themes in the history of world art, from prehistoric times to the present day.

Curated by Alan G. Wilkinson, Curator of Twentieth Century Art, AGO

Space: 10-12 framed prints, 1 lead panel; approximately 15.2 running metres (50 running feet)

Lighting: Maximum of 50 lux for works on paper

LOVIS CORINTH: *DAS ABC* PORTFOLIO

The work of German artist Lovis Corinth (1858-1925) defies categorization. Although his career began in the context of late-nineteenth-century German Impressionist painting, it is his work of the early twentieth century that influenced the generation of artists who became known as German Expressionists.

In 1911 the artist suffered a serious stroke that made him acutely aware of the transitory nature of life. From that watershed year, a preoccupation with death and decay informs most of his work. Despair is poignantly displayed in the many self-portraits that show the artist in his studio with skeletons that function as *memento mori*. Corinth conquered the debilitating effects of his stroke, which is evident from his prodigious output of work from 1912 to his death in 1925, when he produced some 500 paintings and over 800 prints.

Corinth's graphic work has been underrated in recent years, but in his own day he gained wide recognition as a painter and printmaker. In 1917 Corinth had major exhibitions in Mannheim and Hanover, the title of Professor was conferred upon him by the Prussian Ministry of Culture, and his own home town at Tapiau made him an honorary citizen. That same year also marked the completion of a lithographic portfolio entitled *Das ABC*.

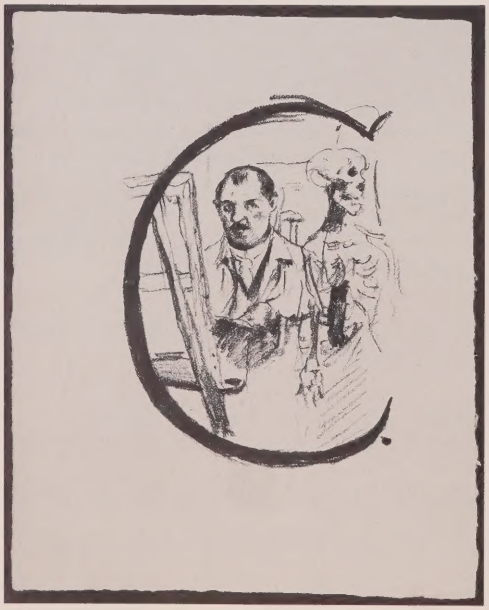
Individual prints in the portfolio show each letter of the alphabet presented as a decorative and expressive element. (Corinth did not produce one for the letter *J*.) Each letter begins a word which the artist illustrated with subjects drawn from biblical, mythological, legendary and literary sources. Many images exhibit nymphs and fauns at play but Corinth's darker sensibility reveals the omnipresence of death when man is eventually called to account. For example, *H* is for hell where a horned and winged devil carries off two struggling victims to the netherworld. And *C* is for Corinth — his self-portrait shows him standing at his easel with the ubiquitous skeleton at his side.

The decorated alphabet has a long tradition whose origin can be traced to medieval illuminated manuscripts. Like these early examples, Corinth's alphabet interweaves decoration and design, image and meaning. Yet the integration of letter and content as independent expressive elements marks Corinth's *Das ABC* portfolio as a quintessentially twentieth-century achievement.

Curated by Michael Parke-Taylor, Assistant Curator, Prints and Drawings, AGO

Space: 25 framed lithographs plus portfolio cover, 1 lead panel; approximately 25.9 running metres (85 running feet)

Lighting: Maximum of 50 lux for works on paper



Lovis Corinth
(German, 1858-1925), *The Letter C from* Das ABC *Portfolio*, 1917; lithograph on laid paper, 46.0 x 36.7 cm. Gift from the collection of Rose and Louis Melzack, 1989.

MEMORIES AND MYTHS: DRAWINGS BY JANET KIGUSIUQ AND VICTORIA MAMNGUQSUALUK

As members of a group of Inuit known as the Utkuhikhalingmiut, sisters Janet Kigusiuq and Victoria Mamnguqsualuk lived a nomadic existence in the remote Back River region near Garry Lake. In the summer the family would migrate inland, erecting tents at traditional campsites as they followed the movements of caribou, fish, geese, ducks and musk-ox along the Back River. They spent winters in the snowhouse with their mother, Jessie Oonark (one of Baker Lake's most renowned artists), preparing skins, making clothing and cooking meals while their father attended the traplines. To amuse the children in the evenings before the lighted kudlik (traditional oil lamp), their grandmother recounted myths and legends that had been passed from generation to generation.

Jack and Sheila Butler arrived at Baker Lake in 1969 to teach printmaking techniques in a government-sponsored effort to provide the Inuit with employment. From the very beginning, both Kigusiuq and Mamnguqsualuk participated in the project. The sisters' memories of the

Left:
Victoria Mamnguqsualuk
(Baker Lake, b.1930),
Tales of Qivioq; coloured pencil and graphite on paper, 58.7 x 78.8 cm. On loan to the AGO by Samuel and Esther Sarick.

Right:
Janet Kigusiuq
(Baker Lake, 1926),
Catching Moulting Geese; coloured pencil and graphite on paper, 58.7 x73.7 cm. On loan to the AGO by Samuel and Esther Sarick.

traditional life on the land and the oral narratives told to them by their grandmother became the subject matter for their drawings.

As a child Kigusiuq was always hungry. In her drawings, however, she is not preoccupied with the periods of deprivation in her life but with the periods of plentitude, with the role played by women in Inuit culture often being the focus. Women sewing, cooking, playing with children, fishing at the weir, catching geese during the moulting season, and moving from camp to camp are subjects that repeatedly appear in her drawings.

At first glance, some of Kigusiuq's drawings may appear to represent a single event, but, upon closer examination, it becomes clear that several episodes have been combined. In *Catching Moulting Geese*, for example, the upper register is devoted to the chasing and catching of geese who are unable to fly during the moulting season. In the middle register, she juxtaposes a polar bear hunt on the right with a family scene on the left, while she fills the lower register with tethered dogs. While all these activities would occur at a summer camp, Kigusiuq conflates space and time to include them in a single drawing.

Unlike her sister, who favours compositions arranged in linear registers, Mamnguqsualuk shows a preference for narratives that develop vertically, diagonally, in zig-zags or in circles that follow a clockwise or counter-clockwise movement. This tendency is well illustrated in *Tales of Qivioq*, a drawing that tells the story of a legendary hero who successfully defends himself against supernatural beings he encounters as he travels across the Arctic. The narrative unfolds in a counter-clockwise arc down the left side of the drawing, then diagonally back to the upper right, while the cannibal episode in the lower right corner follows a more conventional left to right reading.

Both Kigusiuq and Mamnguqsualuk place their figures in the foreground, parallel to the picture plane, thus creating a sense of immediacy with the viewer. Kigusiuq, however, balances graphically delineated figures with those completely coloured in, while Mamnguqsualuk selects one technique and applies it to all the figures in a single drawing. With either technique - a filigree of delicate lines or the bold interplay of solid areas of flat colour, or a combination of the two - an all-over pattern on the surface of the paper is created.

The drawings in this exhibition were produced in Baker Lake between 1969 and 1982. All have been selected from the Sarick collection at the Art Gallery of Ontario and are being presented to the public for the first time.

Curated by Cynthia Cook, Curatorial Assistant, Inuit Art, AGO

Space: 14 framed drawings, 1 lead panel; approximately 21.3 running metres (70 running feet)

Lighting: Maximum of 50 lux for works on paper

BOOKING A CONTACT EXHIBITION

In order to confirm your request for a CONTACT exhibition, it is essential that we have an updated **Standard Facilities Report** on file for reference. If you have had a change in your physical plant since your last booking, please let us know so that we may update your files accordingly.

To secure an exhibition booking, complete the enclosed *Booking Form/Exhibitions* and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 979-6637.

NOTE: Since AGO staff do not accompany CONTACT exhibitions, it is required that the hosting galleries provide the AGO with some slides to document the installation for our records.

Fee: $100.00 + GST (includes illustrated brochures)

Dates available for circulation: September 1992 - August 1993

Facilities Requirements

Security: Full gallery electronic alarm system; in view of an attendant during open hours; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings.

Please be reminded that if you do not have a light meter, we have 2 digital luxmeters for loan to your institution to facilitate the appropriate light levels.

Temperature and Humidity: Minimum fluctuations

AGO COLLECTION IN FOCUS EXHIBITION

The AGO Collection in Focus exhibition for 1991/92 will be *Charles Comfort: Lake Superior Village, 1937* which replaces *Bertram Brooker: Progression* (to be scheduled at a later date).

CHARLES COMFORT:
***LAKE SUPERIOR VILLAGE*, 1937**

At the Great Lakes Exhibition in 1938 Charles Comfort's painting *Lake Superior Village* was awarded first prize. That a Canadian painting should have won such an honour in a predominantly American show with a distinctly regional flavour was significant, especially considering that the work was painted with a strong nationalist intent.

This Collection in Focus exhibition examines the painting from a number of different viewpoints, considering in turn its historical context, iconography, formal qualities and its place in Comfort's oeuvre. This oil is Comfort's interpretation of Rossport — a small fishing village situated on the north shore of Lake Superior. It had been painted earlier by Lawren Harris and Yvonne McKague Housser in 1921 and 1930 respectively, but with different results. Consciously aspiring to capture the grandeur and isolation of Lake Superior, Comfort manipulated the view he had captured on location at Rossport to bring reality in line with his own personal vision of the North.

The inclusion in this exhibition of works by Housser and Harris in addition to earlier and later paintings by Comfort brings *Lake Superior Village* into sharper focus.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art, AGO

Charles Comfort
Lake Superior Village, 1937, oil on canvas, 108.0 x 177.8 cm. Gift from the fund of the T. Eaton Co. Ltd. for Canadian Works of Art.

Space: 3 watercolours, 8 oil paintings, 1 book, 2-3 didactic panels; approximately 30.5 running metres (100 running feet)

Lighting: Maximum of 50 lux for works on paper; 150 lux for paintings

Fee: $500.00 + GST (includes 75 brochures)

Dates available: November 1991 - January 1993 (3 venues only)

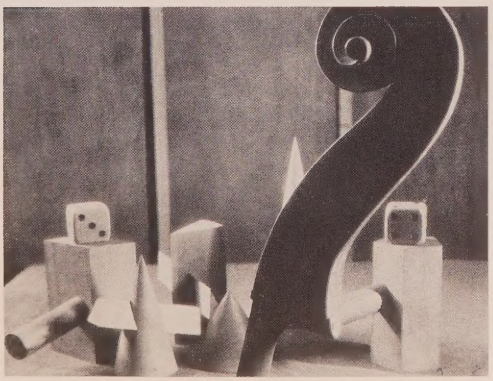
Itinerary at time of printing:
Art Gallery of Windsor, November 16, 1991 - January 5, 1992
Tom Thomson Memorial Art Gallery, Owen Sound, May 1 - 31, 1992
Rodman Hall Arts Centre, St. Catharines, December 11, 1992 - January 10, 1993

FILM SERIES

AVANT-GARDE CLASSICS OF THE TWENTIES

Film generally is a familiar medium regarded by most as a source of entertainment. Early after its inception in 1895, film has attracted artists from the traditional arts (e.g., Francis Picabia, Man Ray and Fernand Léger) as well as filmmakers interested in "pure cinema" (e.g., Oskar Fischinger and Viking Eggeling). In the 1920s a significant number of these artists produced a cinema labelled "avant-garde" that formed the basis for a film movement which has continued to the present. Canada is well represented in this field with important practitioners like Michael Snow and the late Jack Chambers.

This three-part series presents some of the major highlights of French and German avant-garde cinema. All of the films are from the AGO's permanent collection and represent the close connection film had with the major artistic movements of the early 20th century, especially Surrealism, Dadaism, Cubism and Bauhaus. The filmmakers represented in this series were, by and large, artists of significant stature in other media (Léger, Dali, and Picabia in painting and collage and Man Ray in photography, for example). The films selected demonstrate two distinct aspirations: cinema's potential to capture movement in time and its potential to replicate the structure and contents of dream and fantasy. The former aspiration is represented in the Film as Film program; the latter in Surrealism; a synthesis of both propensities can be seen in the third program: The City Symphony, where the films selected combine both cinema's kinetic and dreamlike possibilities.



Man Ray
Emak Bakia, 1926
Photo: MOMA/ Film Stills Archive, NY
© Man Ray / Vis-Art, 1991

Some of the highlights of the series include rare work by Henri Chomette, and Walther Ruttman's Opus 1, a film long considered lost.

Curated by Catherine Jonasson, Curator, Film, and Jim Shedden, Assistant Programmer, Film. Organized for provincial circulation by the Art Gallery of Ontario.

Space: 19 films in 3 programs; accommodated in a darkened room with seating provided

Fee: $500.00 + GST (includes 200 program notes)
Dates available for circulation: October 1991 (maximum 6 venues)

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows

Lighting: Darkened room suitable for viewing of films

Equipment: 16mm film projector and professional staff

UPDATE

We have recently announced the upcoming exhibition **Luke Anguhadluq** in our Catalogue of Extension Services 1991. Please note that this exhibition is being curated by Cynthia Cook, Curatorial Assistant, Inuit Art.

INTERESTED IN SPEAKERS SERVICE?

This year, in addition to talks relating to circulating exhibitions and on general art topics, Speakers Service also offers subjects on museum studies and docent training. For more information, contact the Administrative Assistant, Extension Services (416) 977-0414, ext. 232.

LOANS MORATORIUM

As you are probably aware, the AGO is undergoing an ambitious expansion and renovation project that will provide an increase in exhibition space, art storage facilities and offices. In order to ensure the safety of the collection and the timely completion of the project, we are finding it necessary to reduce other activities. To this end we are instituting a temporary moratorium on loans from the AGO's permanent collection, which will be in effect *from July 1991 through June 1993.* Since we require a lead time of six months to process outgoing loans, new requests will be accepted as of January 1, 1993, which will enable us to ship loans by July 1, 1993. No loan requests will be considered during the interim 18-month period.

Please be assured that all existing loans commitments will be honoured. We look forward to resuming this very important function and to serving you from our new facilities.

25 YEARS AS PARTNERS WITH THE PROVINCE

We are looking forward to commencing Artreach 25, the celebration of our 25 years in the province. Events will be planned in many communities across Ontario. See you there!

EXHIBITIONS AVAILABLE FOR CIRCULATION

The following exhibitions are still available for booking at time of printing.

The Allegorical Sculpture of Walter S. Allward (Canadian Historical Art)

Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait (CONTACT) (Photography)

French Nineteenth-Century Prints from the Dales Collection (Prints and Drawings)

Greg Curnoe: Rubber Stamp Books and Collages (Contemporary Canadian Art)

The Pear and Its Pips: Auguste Bouquet and *La Caricature* (Prints and Drawings)

Urban Inscriptions (Contemporary Canadian Art)

Walter Trier's Doll-Land (Prints and Drawings)

CATALOGUE OF EXTENSION SERVICES 1992

Please look for our next Catalogue of Extension Services in the new Year.

Art Gallery of Ontario Extension Services
317 Dundas Street West,
Toronto, Ontario, Canada
M5T 1G4

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